

DAVY JONES SUES FORMER MANAGER

25¢

KRLA

# BEAT

*Edition*

JANUARY 13, 1968



**MONKEE DAVY JONES  
SUING EX-MANAGER**

LOS ANGELES—Davy Jones, the tiniest Monkee, is having a bit of a legal problem. In a declaratory relief damage suit against his former manager, Al Cohen, Davy is asking in excess of \$150,000.

In his suit, Davy alleges that the contract he signed with Cohen is not valid because Davy was a minor when the contract was signed.

He is, therefore, asking for an accounting of all the money stemming from Davy's merchandising over the past year. The action is being brought in Los Angeles Superior Court.

Davy, along with his fellow Monkees, is currently enjoying a hiatus from their popular television show "The Monkees." The season's filming was completed just before Christmas.

**PET SET FOR 'CHIPS'**

HOLLYWOOD—The announcement has been made—Petula Clark has been signed to star along with Peter O'Toole in the MGM musical version of "Goodbye Mr. Chips."

Filming begins in April with Peter O'Toole playing Mr. Chips and Pet set to act as Mrs. Chips. Ever since MGM leaked the news that they would be making the film, a giant guessing-game as to who the stars would be have been running rampant. Originally, it was thought that Richard Burton would play Chips and Lee Remick his wife. Still later, Rex Harrison's name was mentioned.

But now it's all settled... Peter

O'Toole and Petula Clark have been victorious.

Acting is really not anything new to Petula who, as a child and adolescent actress, made a total of 25 motion pictures. However, she recently completed "Finian's Rainbow" and says "I like to look upon that one as my first movie because that's just how I felt about making it."

Although she is very much of a veteran in movies, she still admits that she finds it difficult to act "because it's such an unnatural thing. You find yourself in unnatural surroundings and trying to be natural in unnatural circumstances is quite difficult."



**CONGRATULATIONS FROM DAD TO NANCY**—Make no mistake about it — Nancy Sinatra is a big star. Proving the point is the famous Mr. Nielsen and his equally famous television rating system.

Nancy's special on the NBC network, "Movin' With Nancy" grabbed a neat 31.8 rating while the combined forces of "National Geographic Special" and "Lucy Show" received a rating of 15.

Pin another laurel in Miss Sinatra's cap — she's moving!



CONGRATULATIONS TO THE ASSOCIATION . . . the top pop group! See On The Beat for details.

# ON THE BEAT BY LOUISE CRICIONE

A huge congratulations to the fabulous Association for copping the Bill Gavin Award as the best Pop-Rock Artist. — also, congratulations are in order to the runner-up in that category—the Beatles! Honest!

As expected Frank Sinatra won as the top Non-Rock Artist with Herb Alpert and the Tijuana Brass coming in as number two. Winner for the top Rhythm and Blues Artist was Aretha Franklin with the Temptations coming in as runner-ups.

## Laugh Time



"Get That Feeling" on Capitol.

Laugh of the week comes to us courtesy of Governor Nelson Rockefeller. Mr. Rockefeller wants a copy of Mason Williams' album, "Cinderella Rockefeller." You may have heard Mason singing the title song with Nancy Ames a few weeks ago on the "Smothers Brothers Show."

It seems that Jimi Hendrix is on two record labels at once . . . and neither one of them is too overjoyed with the situation! Consequently, attorneys for both Warner Bros./7 Arts Records and Capitol Records are attempting to discover which label legally has Hendrix under contract. Meanwhile, both labels have out albums by Hendrix . . . "Jimi Hendrix Experience" on the Warner Brothers label and

## Beatle Beat

The Beatles new record company, Apple, has just signed a deal with Terry Melcher Music to publish Melcher's songs in England. For his part, Terry is planning to start his own label, Equinox. Stateside in 1968 along with a new publishing firm, Egg.

QUICK ONES: Roy Orbison just did all right for himself in Canada—brought in just under \$90,000 for nine dates. Needless to say, Roy is planning a return visit to his friends up North . . . John Davidson has been set to play the Plaza Hotel in New York beginning April 17 . . . Bobbie Gentry will co-star with Bobby Darin on "Kraft Music Hall Special" to be aired over NBC-TV sometime this month . . . if the East is not meeting the West, at least the East is teaming up with the East. A Japanese Tea House, The Mikazuki, in Honolulu will now feature a floorshow consisting of Chinese poetry and Chinese folk dancing!

## Lopez Honor

Trini Lopez had one more honor accorded him by his native state of Texas when he was presented the keys to the city of El Paso.

Trini is an artist who manages to always be busy. He'll guest on a "Carol Burnett Show" on January 15 and then push off for a tour of South Africa beginning on January 25 and winding up on February 25.

Continuing in their policy to keep it all in the family, it has been announced that two of the Cowell family, Bill and Bob, will now produce all the Cowell records. The group's first hit, "The Rain, The Park And Other Things," was produced by Artie Kornfeld.

## Million From Stones

The Rolling Stones received a Gold Record for their latest album, "Their Satanic Majesties Request," before the album was even released! This marks the eighth consecutive Gold Record by the Stones for album sales of more than one million dollars. Quite an achievement.

Wayne Newton has signed a two-year contract with the Frontier Hotel in Las Vegas which calls for Wayne to work a total of eighteen weeks. His first appearance will be on August 18th.

David Janssen, television's ever-popular "Fugitive," has just been signed to co-star with Tony Quinn and Sir Laurence Olivier in the movie, "The Shoes Of The Fisherman."

Those of you who may think Charlie Brown is not a popular fella will be interested in knowing that he topped the television rating again this year . . . just like he did the first time he was aired. Must show something . . .

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# AROUND the WORLD

## TRINI SETS CLUB DATES

LOS ANGELES—Trini Lopez has been signed for three top night club engagements in 1968, reports his manager, Bullets Durgom.

Trini is set for a two-week date at the Waldorf Astoria in Manhattan beginning May 31, followed by another two-weeks at the Latin Casino, Cherry Hills, New Jersey, beginning June 17. The third engagement will be at Harrah's Club in Reno, starting on August 29.



## BRIAN JONES WINS APPEAL

LONDON — "You cannot go boasting about saying you have been let off. If you commit another offense of any sort you will be brought back and punished afresh for this offense. You know the sort of sentence that you will get."

With these words of warning Lord Parker, the Lord Chief Justice of England, set aside the nine-month jail sentence passed two months earlier on Rolling Stone Brian Jones.

The appeal was heard in London before three High Court judges who decided to substitute a fine of one thousand pounds (more than 3,000 dollars) for the prison sentence.

Although he was not involved in the Appeal, Mick Jagger attended the hearing. He heard Defense Counsel (James Conyn, Q.C.) say that while people in the public eye must accept their responsibilities it followed that "their humiliation is all the greater." Medical opinion agreed that Brian Jones had "been brought to his senses which his colleagues were standing trial."

PEOPLE ARE TALKING ABOUT what a nice honor it was for the Beach Boys to get invited by the French Government to perform at the UNICEF affair with all proceeds (estimated \$500,000) going to help underprivileged children all over the world. . . the fact that 18-year-old Michael Lloyd arranged and produced "October Country" but had his name left off the record.

. . . group changes in the Nitty Gritty Dirt Band . . . whether or not the rumor that the Doors are breaking up will prove true or false . . . the fact that if the Monkees are losing popularity it certainly can't be proven by the record charts . . . the Young Rascals finishing up their fourth album at

Columbia recording studios in Hollywood.

. . . the Association beating out all the other group's for the annual Bill Gavin Awards and how sweet that is . . . what the story is behind Mama Cass supposedly asking a very well-known record producer to produce her as a single artist: . . . whether or not Vikki Carr will stay as musically popular as she should and deciding that if all's fair she should be the biggest female vocalist in the nation.

. . . how many pop people the Rolling Stones have managed to reveal on the cover of "Satanic Majesties Request" and the fact that the four Beatles are the easiest to spot . . . why Marianne Faithfull ended up as the first artist on Mother Earth Records . . . whether



THE FOUR TOPS, one of Motown's most popular recording artists, are shown receiving the Variety Club Award from Harold Salkind, Chief Barker for the Variety Club of Philadelphia, during a dinner honoring Ralph W. Pries, International President of Variety Club International. The Four Tops are (left to right) Levi Stubbs, Renaldo Benson, Abdul Fakir and Lawrence Payton. The Four Tops returned to Detroit following the dinner to rehearse for their engagement at the Copacabana in New York.

## AL MARTINO SET FOR MUSICAL TV SPECIAL

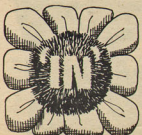
HOLLYWOOD — Al Martino, who makes his third headlining engagement in as many seasons at London's famed Talk Of The Town in April, will be moonlighting during most of his three-week stand by starring in his own musical

special for Granada-TV.

Martino, who created the special, will also serve as executive producer. Arrangements have also been finalized for Capitol Records to release an album version of the show.



er or not Bobby Hart; and Tommy Boyce will make it big as singers. . . . The Canned Heat really being excellent . . . the lettermen



coming back on the charts in a big way . . . how sick the Motown artists make the psychedelic groups

look when it comes to style, polish and showmanship . . . how many people think the Foundations are an American group . . . Herman's every-few-months tour of the United States falling way off and wondering why.

. . . Jerry Moss with his moustache being mistaken for one of the Tijuana Brass . . . why the Stone Ponies cancelled out of their scheduled benefit appearance . . . the speculation that the group scene will die in 1968 . . . the person who thinks up the titles to Joe Tex songs being very imaginative . . . who the Epic Splendor are . . . whether or not the Stones will ever regain the popularity they once enjoyed . . . what happens at one of the Bowl football games when a press agent is in for

one side and his client is sitting on the opposition's bench . . . the walls that keep getting knocked out . . . all that good penny candy . . . why we haven't heard any hit noise out of Mitch Ryder for quite awhile . . . how many groups are being offered television series like "The Monkees" being equal to the amount of those turning the others down.

. . . who will answer Ed Ames . . . who are the Lemon Pipers . . . the fact that the Four Tops' engagement at a showplace like the Copacabana was long, long overdue . . . who thought up the Electric Prunes' album jacket . . . the fact that Bill Wyman's solo record is not exactly bounding up the national charts.

## U.K. Pop News Round-Up

## Rolling Stones For Record Company

By Tony Barrow

Barry Gibb, tall, lean, good-looking leader of The Bee Gees was married in secret! ("Hiss! Boo!")

Barry Gibb, tall, lean, good-looking leader of The Bee Gees has parted from his wife! ("Hurrah! Hurrah!")

It's just like an old-time movie isn't it? And what thrills and spools for the excited teenybopper! First her heart is torn apart; by the mighty grip of learning that her fave fave Bee Gee is married. Then, suspense upon suspense, another secret leaks through to dry her tears and feed the aching marrow of her mind — he's married but he's parted from his wife!

## Secrets Out

In London, Barry has admitted all the secrets at once. Questioned about his marriage he revealed that he had kept it quiet "because I did not want it to spoil my image."

His wife is the former Maureen Bates, a 19-year-old blonde from Birmingham. The marriage took place in Sydney, Australia, in the late summer of 1966, a few months before Barry and rest of the Gibb family left for London. Said Barry: "I suppose the fans will think I have deceived them but I wanted to keep my private life private. The marriage lasted just over a year. I think we were too young to make a proper go of it. There is no chance of us getting together again. We have not decided about a divorce."

It is unlikely that Barry and Maureen would find it easy to secure a formal divorce for themselves for another couple of years. Meanwhile Barry has left Maureen in occupation of the West End apartment which manager Robert Stigwood passed to the couple some months ago when he was moving into a new house.

## The Question

So where does all this leave the precious image of Bee Gee Barry? I doubt if it has been tarnished. Neither marriage nor honesty has done the career of the Beatles

much harm over the past five years, Barry!

New Vaudeville Band's Mick Wilshire married Hollywood chick Therese Helgoin at Holborn Registry Office, London, December 10. For two years, Scott Walker managed to conceal his flourishing romance with 21-year-old Danish girl Mette Teglbjaerb from fans and all but the closest of friends. Scott and Mette got to know each other when the Walker Brothers played Copenhagen dates in 1965. The twosome has been steady ever since. "She organizes my life for me," admits Scott but he gives no hint of any wedding plans. Another exceptionally well-kept secret?

## Traffic Loss

Traffic, the highly successful new unit formed by Stevie Winwood when he broke away from the Spencer Davis Group, has lost one of its key members, writer Dave Mason. Having made a huge U.K. chart headlines with three consecutive best-selling 1967 singles — "Paper Sun," "Hole In My Shoe" and "Here We Go Rolling The Mulberry Bush" — Traffic rates as one of the most important new groups on the current scene.

Apart from composing "Hole In My Shoe," Mason was lead vocal-buster. At present Traffic is having an extended vacation due to come to an end around January 18. After that we shall know for sure whether or not Stevie Winwood intends to appoint a replacement for Mason. Early indications are that Mason will not be replaced and Traffic will operate in the future as a trio.

## Stone Company

The Rolling Stones have named their new record company Mother Earth. It will be a London-based international operation which will have Mick Jagger and other members of the quiet acting as producers of new chart-aimed record talent.

Mother Earth will have its own administrative and studio staff but physical manufacture and distribution of the product will be han-

dled by London's vast Decca organization via which the Rolling Stones issue their own records.

First releases on the Mother Earth label are expected in February or March and Marianne Faithfull is the record company's first major signing. Mick Jagger has already supervised a series of fresh sessions with Marianne and there is no reason why a single from the songstress should not be among the very first Mother Earth releases.

## Heard Around

SCENE AND HEARD . . . Songstress Sandie Shaw spending the first week of the New Year in hospital following her collapse during London Talk Of The Town cabaret session . . . John Lennon and George Harrison flew to Paris to see the Beach Boys and Ravi Shankar in a massive UNICEF charity shindig . . . Second pre-Christmas UNICEF concert starred Petula Clark and Paul Jones . . . Promotional visit to America for Simon Dupree and the Big Sound who just made big news on our side of the Atlantic with their first-ever Top Ten smash, "Kites" . . . February 12 is probable opening date for Lulu at Talk Of The Town, the top West End of London cabaret revue where Diana Ross and the Supremes are about to appear . . . March and/or April cabaret bookings for Dusty Springfield should include appearances in Los Angeles. During the same visit Dusty will guest on Jonathan Winters' television show . . . Ois Redding was scheduled to tour Britain with Carla Thomas in April. News of Redding's death was received with deep regret in London music circles. Said George Harrison: "It's a bitter tragedy. He will be missed by a great many admirers. He was top in his field." . . . Major concerts for the Tremeloes set in Montevideo, Sao Paulo, Rio and Hawaii following upon the group's February weeks in New York, Chicago, San Francisco and Los Angeles.

"Apple is a co-ordinating project incorporating some activities now looked after by our management firm, NEMS, and other companies" — Paul McCartney.

Apple is a creative concept, a nucleus of ideas, a potential network of international business organizations and the most fantastic new boutique London's West End has ever seen. Apple is the collective brainwave of the Beatles, an all-embracing name they're using to describe their 1968 movement into the world of non-musical big business.

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## First Mention

The first mention of the name Apple was on the "Sgt. Pepper" album cover. More recently the Beatles' TV film soundtrack recordings from "Magical Mystery Tour" have been released under an "Apple Presents . . ." headline. And on Thursday, December 7, 1967, Apple became a visible and concrete fact in the form of a shop at 94 Baker Street, London W. 1. The shop, beautiful from floor to ceiling, is stacked high with the widest possible range of goods from electronic gauges (most of them invented and/or built by the Beatles' brainy buddy, electronic genius Alex Mardes, whom they call "Mogame Alex"), clothing for men, women and tiny hip kiddies, ornaments and a hundred other items. At Apple you can buy by the carpet of the floor or the paintings of the walls if they take your fancy.

The decor for the Apple shop is the work of Dutch couple, Simon and Marijke (say it Simone and Maracca) who have set up their own design organization called The Fool. Marijke and her friend Josie ave created most of the more beautiful gear worn by Beatle wives over the past year. For sale at Apple they have combined fantasy with economy so that you can buy a velvet cape for less than 20 dollars while you watch snow white clouds of light float over a brilliant sky-blue ceiling.

## A Beginning

The highly colorful Baker Street boutique is just a beginning. The future possibilities for Apple enterprises seem to be limitless. In a nutshell, Apple means that the Beatles have decided to put great chunks of their fortune to work in ways which are personally dear to them rather than letting wise old men of money handle their gilded investments for them. Shops, manufactured goods, discotheque clubs . . . Apple might eventually build on a worldwide scale. Rumors that the Beatles plan a vast network of clubs coast-to-coast across America have been grossly exaggerated by one or two enter-

tainment papers but behind these blown-up stories lie a hard core of theoretical if not practical fact — and that hard core can be traced to the heart of the Apple itself!

Twenty-four year old, Ed Cluskey, last unnamed member of the first backing trio, The Beatles, has admitted he'll have a wife before the New Year is very old. She is pretty blonde-haired dancing girl, Sandra Williams, 22, of Essex.

Sandie became the Irish Bachelors' steady date during the summer of 1966 when she was dancing in a season-long stage production in Blackpool with the Bachelors and Cilla Black toping the bill. Before that Sandie's name had been linked romantically with that of Liverpool singer, Billy J. Kramer, who was her constant escort following a series of one-nighter concerts which starred the Everly Brothers and Kramer.

## Proposal

According to Sandie, her fiance proposed over dinner one night in a crowded restaurant "to stop me laughing at somebody over the other side of the room!"

The other Bachelors are Ed's brother Con Cluskey and John Stokes who are both married and have children.

There are few surprises among this year's winners in the *New Musical Express* Pop Poll. Elvis Presley and Tom Jones head the Male Singer sections, the Beatles, the Beach Boys and the Rolling Stones are the most popular Vocal Groups, Lulu and Dusty Springfield claim top places in the Female Singer department while poll voters judge the Bee Gees and Engelbert Humperdinck as the most promising new chart names of the year. Top singles are "A Whiter Shade of Pale" by Procol Harum and "All You Need Is Love" by the Beatles.

## Monkee End?

"The Tail End of Monkeemania!" asked the bald, blunt headline in *Disc And Music Echo* last week. Down the page the story continued: "At the BBC there is talk of ending the current Monkees series. The records are no more sure of reaching number one than anyone else. The early promise in their young socks galloped into 1967 seems to have petered out." Meanwhile "Daydream Believers" climbed very quietly from 21 to 18 in that week's *Disc And Music Echo* chart list.

Quote from Graham Nash of the Hollies: "All the nice people have moved down to Mexico. All the real Flower People have moved out of Haight Ashbury."



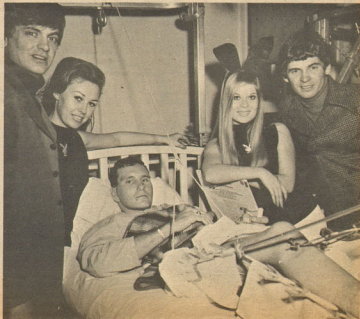
ROLLING STONES form Mother Earth Records and sign Marianne Faithfull as artist.



# PICTURES IN THE NEWS



**THE EVERLY BROTHERS**, who opened San Francisco's FESTIVAL OF STARS at the Playboy Club, take time out to entertain Viet Nam veterans at Oak Knolls Naval Hospital. The boys took their music into the amputee wards and visited with the wounded.



**DON AND PHIL**, and San Francisco Bunnies Sandee and Connie with Viet Nam casualty Cpt. Edward C. Burke, of Santa Ana, California.



**TOKYO** . . . **TRINI LOPEZ** was welcomed American style . . . at the Tokyo International Airport upon his arrival for a 15-day tour of Japan and the Far East. The advance ticket sales indicate SRO crowds from Tokyo to Manila and Sydney.



**JERRY MOSS**, President of A & M Records, and his partner, Herb Alpert, present Sergio Mendes with a Gold Record for sales of over one million copies on the album, "Herb Alpert Presents Sergio Mendes and Brasil '66." The album was produced by Alpert and arranged by Sergio Mendes.

*IN MEMORIAM*

*The Bar-Kays*

*Jimmy King*

*Phalon Jones*

*Ronnie Caldwell*

*Carl Cunningham*

*IN MEMORY OF  
OTIS REDDING*



## SPANKY AND OUR GANG: AN EXCEPTION

Young people may go out of their way to look and act differently, protest, and dress unusually with the end result that they all look and sound alike. Spanky and Our Gang never bothered to get special props or wild costumes only because they are different . . . naturally. Their sound is different, their material is good . . . in short, Spanky and Our Gang are truly something new in the pop field.

Their repertoire covers every kind of music from Jugband tunes (Coney Island Washboard) to the Country-Western bag (Steel Rail Blues) to the folk-rock (Come and Open Your Eyes), with stops at musical comedy (Trouble in River City), from contemporary folk music (Suzanne) and modern pop (Lazy Day).

Time brings changes and in this case there is no exception. The group has made many changes, trying to discover where they want to go musically. They started as a trio, added lead guitar and vocal, Malcolm Hale and percussionist, John Seiter alias the "Chief," who also sings. Geoffrey Myers, who completes the present quintet, plays bass guitar and sings.

### Friends

The group was close friends before getting together. Spanky has a blues-dixieland background and also sang with the New Wine Singers. Nigel toured the Country-Western circuit. Malcolm's background is classical and folk guitar; he also toured Viet Nam for the State Department. Geoff is the songwriter of the group; and the



"chief's" background is from everywhere. All were former artists.

After the success of their first single, "Sunday Will Never Be The Same" the group was not happy doing the same material over and over again only because it was successful. They wanted to branch out in all musical directions, and because of this they have just recently announced the signing of their new independent producers, Stuart Scharf and Bob Dorough.

The group declared, "We do not want to be put into any one musical bag. We want to sing songs we dig." Mercury Records backed them to the hilt.

Spanky and Our Gang spend most of their time playing college campuses across the nation. They

do a great deal of television including Ed Sullivan, Hollywood Palace, The John Davidson Special, The Tonight Show and many others. From the reaction of their record sales and personal appearances, they have lived up to everyone's expectations including Robert Shelton of the New York Times who wrote: "Spanky and Our Gang as they call themselves, are so refreshing an act and so versatile musically that the pop music scene is undoubtedly going to do some changing of format to keep up. Whatever the sources of its inspiration, the group is creative and original in its own right. Spanky and Our Gang seems likely to paint a mustache on the face of our pop music."



## GLEN CAMPBELL ON HIS WAY

. . . the seventh son of a seventh son . . . born in Delight, Arkansas . . . from the time he was a small boy, music was his life . . . first love was guitar . . . then he discovered his voice . . . it turned out to be pleasing . . . but Delight, Arkansas is no place for a boy with talent . . . not if he wants to use it to entertain a lot of people . . . he was young . . . and headed west . . . to make his name known . . . he did it . . . slowly . . . first as a musician . . . creative guitarists are needed in the music hills of Hollywood . . . Glen became known as the best . . . then it was time to sing . . . and he did . . . first for anyone that would listen . . . then for several small record companies . . . then for the people at a big record company . . . they liked him . . . gave him a contract . . . happiness is a recording contract . . . now the boy from Delight could delight a lot of people . . . overnight success is rarely ever that . . . it took a while for Glen, too . . .



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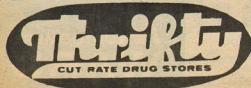


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## TROUBADOR REVIEW

## CANNED HEAT

Tony Leigh

Canned Heat, a blues oriented group that bases itself in the Los Angeles area, opened at the Troubadour to an enthusiastic audience. The response from the crowd was well earned. Combining the best of the funky blues sound with the electronic sound of pop music, Canned Heat created an impact that was solidly felt.

The group which has been popular in the city for many months now has changed drummers since their first album was released. The change has been more than beneficial. The new drummer named Fito de la Parra is completely fantastic and the equal of any of the best jazz drummers around. Adding more than just a driving beat to Canned Heat's music, de la Parra creates a whole sound of his own which totally integrates itself into the three other instruments being used. His solo which had the audience literally screaming from their seats was masterful.

The lead singer is, of course, Bob "The Bear" Hite. Large, friendly, and totally into the sound of the Blues, Hite is able to make

the audience feel a part of what is going on stage. There is no introspective playing with Canned Heat. Although there is super communication between musicians on stage, and they give the impression that they would rather be playing together as a group than do anything else, the audience is also brought into this feeling.

Playing the bass guitar was Larry Taylor. With Taylor it became a whole new instrument. On his solo he did things with that instrument that no one has really ever done before. Along with Al Wilson, also on guitar and Henry Vestine on guitar and a kind of harmonica, the sound was totally fantastic.

This group is completely able to play the finest solos and yet they are a totally integrated group which functions best as a unit. Any chance you get to see Canned Heat don't pass it up. Their sound and their personal magnetism when playing could not possibly be recaptured on records. They need to be seen and heard in person; there is really nothing like Canned Heat.



LARRY "THE MOLE" TAYLOR



HENRY "SUNFLOWER" VESTINE



CANNED HEAT—(L. to R.) Bob "The Bear" Hite, Larry "The Mole" Taylor, Henry "Sunflower" Vestine, Al "Blind Owl" Wilson. Missing is new drummer Fito de la Parra.



AL "BLIND OWL" WILSON

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1—EDDIE JAMES AND THE PACIFIC OCEAN

2—ABSTRACTS

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1—THE JOINT EXTANT

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319 N. LACIENEGA

# What's Making Cos Succeed?

As little as three years ago, no one would have bet a nickel that a young comedian named Bill Cosby, who was born in Philadelphia, went to Temple University and majored in physical education would ever become Warner Brothers' 7 Arts top selling record artist. Today no one is foolishly enough to bet that Cos will not do anything he sets out to do.

To date, Bill's records have grossed a neat \$30 million for the record company . . . he has been awarded two Emmys for his work in "I Spy" . . . has advanced the cause of Negro performers trying to break into steady starring spots on television . . . has broken concert records . . . is part of a corporation (Silver - Campbell - Cosby) currently busily producing its first full length motion picture . . . his first effort at commercial singing, "Little Ole Man," although no match for the vocal abilities of Frank Sinatra (or Elvis Presley, for that matter) stands an excellent chance of becoming a million-seller . . . he will soon be heard five times a week on his own radio show aired over 600 stations across the country . . . will star in his first movie as soon as he gets some time off from the ever-popular "I Spy."

## Why Cosby?

So, what's making this Bill Cosby succeed where so many others have failed? His personality, intelligence, quick wit, luck, talent? A lot of all of these things, probably. But much more than that, what sets Bill apart, what makes him the performing giant he is, is his unique ability to be identifiable. Bill's humor is commonplace. It's a water bottle in the toolbox, a football game in the street, a sick-shift drive on the hills of San Francisco, a tonsillectomy. Things that everyone—old or young, hip or unhip, male or female—can identify with, remember and enjoy. That's what makes Cos so special. He's immediately identifiable — to everyone past the age of seven.

## Basic Truth

If you've ever seen Cosby on stage, you know this is his basic truth. His audience runs the gamut from diamond-ringed, blue-haired matrons to the long-haired, mini-skirted, I-am-utterly-cools . . . from tuxedoed over-35's to college football heroes. They're all there and they're all laughing at the wonderfulness that is Bill Cosby.

But it works two ways—they give and he gives back. Cosby needs his audience and is honest enough to admit it: "You cannot perform without an audience; I

cannot perform without an audience. I can go on and say some stories, but I wouldn't know where, exactly, to go without an audience. That's how heavily I lean on them."

## No Inults

If an audience is cold (which is rarely the case with a Cosby audience) Bill does not insult them—as so many comedians do when the laughs fail to come. He merely cuts his show. Without ever telling them they're a dead audience, he simply goes faster and leaves the stage earlier.

Although apparently with the world in his hip pocket, the young comedian-actor-singer does not expect to stay in the entertainment business more than another five years. Instead he intends to go back to his real love—young people. Bill Cosby wants to become a school teacher!

And not a teacher in a high class snob school, but a junior

high school teacher. "I want to teach junior high school," says Cosby in all earnestness, "very low, lower class level, because these kids need help. The teachers who teach in that area need a boost; and I think that an entertainer giving up the stagelights and so on to come in and teach, without really wanting to wield a giant stick—a guy who just wants to come in there and do his job, do it quietly without sounding on everybody—I think it would give them a boost, give the students a boost, and perhaps lend an answer to some of the problems that exist in that area."

## Part of Cos

That, then, is part of Bill Cosby—the man who successfully made it all the way from a lower class section of Philadelphia all the way up to a high class section of Los Angeles . . . and fully intends to end it teaching a junior high school class in a slum.



# KENNY O'DELL: WRITER PRODUCER, SINGER

By Tony Leigh

"It's more difficult to produce your own record, but it's also a good deal more rewarding," stated 23-year-old Kenny O'Dell. "It takes more time, more energy and you have to rely on your own resources, without the concert help of other people. I do respect the opinions of the musicians on the set, but in the final analysis the decision is mine."

The decisions have proved to be the right ones, for O'Dell's single "The Beautiful People" is well up in the charts. His reputation as a writer was also solidified; the song has been covered by another popular singer.

"It's always flattering when somebody else records your music, but naturally, I think, you want to do it first. In this case, I think the cover has hurt us both, because the public has been split between the two offerings, and neither is going quite as far as it might otherwise have gone."

## Reluctant Singer

Although Kenny would rather record the songs himself, conversely he is a rather reluctant pop singer. "I would rather stay behind the scenes and supervise other groups. Writing is my first interest, and making personal appearances, while I understand the necessity for them, becomes difficult when it cuts into my writing time. That has to come first with me."

"I have played a lot of club dates, in lounges and things like that, but it was mainly to support myself while other things were developing for me. I like singing for people, but I don't really see my future in that area."

"I try to be honest when I sing. I remember when I was younger seeing a very popular 'teen idol' lip syncing for thousands of teenagers. I really think that is all wrong, you should try to reproduce the sound you make in the recording studio, and not fake it to an audience."

Besides making a hit of his own, Kenny also wrote the single "Last Train to London" which has been recorded by the Rose Garden. But contrary to popular opinion, the song was not written for the Garden, but was originally written for Kenny himself.

"I like their recording of it, and I'm glad that it's so successful. But interestingly, it's quite different from the way I recorded it, the sound I had in mind." The sound he had in mind is about his new album "Beautiful People."

Kenny lives in Las Vegas, which he calls home, and plans to stay there. His latest single and his new album were both recorded there.

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# Johnny Crawford Rides Again

By Tammy Hitchcock

Johnny Crawford, former Mousketer, former child star of TV's the Rifleman, is presently embarking upon a singing career. His new record is called "Angelica" a very pretty, melodious tune that has been widely played. However, singing, and the pop scene are not Johnny's main interests; they still lie with acting and with a rather dangerous but fascinating sport.

"It's hard to say which I like better, between acting and singing. I like them both, and they're both so completely different. I guess I like acting a little bit more, because it's more involved. It's harder, and it takes longer than cutting a record.

"One of Johnny's main interests is in Rodeos, and not as an observer, as these pictures indicate.

"On my weekends I go to Rodeos. I do calf-roping and steer wrestling. I call it just came naturally for me, because I've always had an interest in horses and horse sports.

"I did a couple of appearances at major Rodeos and working on the Rifleman brought me in contact with a good many professional cowboys. I became interested in the sport and took up calf-roping.

#### Good Horse

"In calf-roping you have to depend on your horse a great deal. No matter how good a cowboy is, he can't do it alone. You have to have a horse that can get to the calf without taking up too much time. Calves run awfully fast, some of them seem to fly.

"The first burst of speed is important for a horse, so you have to have one that doesn't get ner-



vous while the calf takes its head start.

"After you get the calf, you have to have a good stop; and then he has to be able to keep the rope tight for you. So you can see you need a lot of help from your horse.

"The horse I have right now, I've raised since he was a colt. And I trained him myself, although I had a lot of advise and help from others on this count. Actually I think I learned as much from the horse as I taught him."

Working from the time he was five was an interesting experience, one that Johnny does not regret in the least.

"I think it was very good for me. I enjoyed it tremendously because most of the time I was working I was on a western series which couldn't have been better.

**Adult Communication**  
It associated with mostly adults too, so it gave me a chance to talk to them, and communicate with them. A chance that not too many kids get today.

"I know I missed playing with other children my own age, but I think there were compensating factors."

Although Johnny has fond memories of the Rifleman series, he is not looking forward to doing another.

"Every actor gets tired of doing the same role over and over again. Especially after he's freelanced and had the opportunity to play many roles. Whenever I get to feeling that I was fed up with it though, I would sit down and count my blessings, think about how lucky I was to have it at all."

For the last two years Johnny has been in the army. He just got out this last Christmas. Fortunately in the army he was able to work in a field in which he was familiar. He was able to direct and produce training films for recruits. This activity took him all over the country, where he could observe all phases of the army. It also will help him in his career if he later decides to go into motion picture production.

Johnny Crawford has grown up, the child actor is there no longer. He is presently working on his future as an adult actor, singer and perhaps, future Rodeo champion.



## THE AMERICAN BREED: BACK TO THE HARD ROCK SOUND

By Jacobs Altas

Creating a sound that is totally hard rock and commercial is something that a good many groups strive for, and only a few manage to accomplish. Somehow, the driving beat that formed the basis for rock and roll in its infancy has alluded many of today's groups. Then, too, many other contemporary groups have abandoned that original sound in favor of more complex and intricate sounds, in many cases borrowing from India and the 12-tone scale developed by such "classical" composers as Cage and Stockhausen. However, the American Breed, in the best traditions of their name, have remained faithful to the sound of America: the rock/blues sound that created rock and roll in the first place.

Originating in Chicago, this young, four man group has created a sensation in the mid-west that is finally spreading to the rest of the country. With his like "Step Out of Your Mind" and now "Bend Me, Shape Me" the rest of the country is tuning in to the sound of The American Breed.

Although there has been a good deal of discussion about what could be called "The Chicago

Sound" the American Breed denies that there really is one particular sound to the city.

Gary Loizzo, who sings lead and plays lead guitar, states the "Pop music sound is too fickle to be really classified in one way. You just can't call all music coming from Chicago the "Chicago Sound."

#### Live Audiences

The group made their name performing for live audiences, first in their native city, and then throughout the mid-west. They describe their type of music as happy music.

"We try to create a sound that is happy and care-free," explained Gary, "we want people to be happy when they hear our music."

"That's one of the reasons, unlike other groups, we like to have everyone dancing," added Lee Graziano, who provides the driving beat that typifies the American Breeds' sound.

Charles Colabert, better known as Chuck bass, is put by saying "we want to get everyone involved

in what we are doing. That involvement from the audience is a result of how Gary works with them."

#### Participation

"I try to get them to participate. Usually I just start by having them clap with us, or something like that. We start with a number that will help that, something they know and like immediately like "Land of 1000 Dances," explained Gary.

Along with guitarist Alan Ciner, all four of the American Breed believe that it's essential to produce the same sound in person that they do in the recording studio. Although in sessions they can add a few instruments here and there when needed, they compensate for that loss when performing in person. There are no tricks with this band.

The American Breed is certain to have hit after hit. Their sound is the thing that has sold records since the beginning of the rock era. It is slick, interesting, moving, with a terrific beat. As long as there are people who dance and 'dig rock and roll,' there will be a need and an audience for the American Breed.



THE AMERICAN BREED



## JAY and the TECHNIQUES SERVING THEIR TIME

Jay and the Techniques, riding high on the charts with their latest single, "Keep The Ball Rollin'," recently completed a week-long tour during which they entertained U.S. servicemen waiting to be sent to Viet Nam.

Throughout their visit to Army and Marine personnel at Fort Rucker in Alabama, Fort Bragg and Cherry Point Marine Base in North Carolina, and Fort Eustis and Quantico Marine Base in Virginia, they performed to capacity crowds, ate with the troops in mess halls and even accompanied the servicemen to the drill fields.

The seven-member group donated its services because, as their manager, Gene Kaye put it, "Several of the fellows who are currently 1-A draft status and know that in the future they may be called up felt that until they are asked to serve this is just one more way of serving their country."

And, said 26-year-old leader Jay: "In this era of draft card burnings I've never felt so honored as I did by performing before our country's fighting men.

Accompanying Jay on the tour were the other Techniques, Karl Llandis, 19; Chuck Crowl, 19; George Lloyd, 25; Ronnie Goolsy, 18; Dante Dandow, 19, and John Walsh, 19. All of them are from the Allentown, Pa., area.

The outfit dazzled the servicemen with their fancy routines and repertoire of R&B songs, including their first national hit, "Apples, Peaches, Pumpkin Pie," and their latest, "Keep the Ball Rollin'."

"They just did a beautiful job," exclaimed Spec/5 Nick George, Professional Entertainment Director for Special Forces at Fort Eustis. They had a way of handling themselves both on and off-stage that was just perfect."

Among the mementoes presented to Jay and the Techniques in appreciation of their efforts were a sterling silver serving tray and a letter of commendation from Col. S. M. Coggins, Assistant Chief of Staff at Fort Eustis. It reads:

"On behalf of the Commanding General, I would like to express the appreciation of the Command for your appearance at this installation on 15 October 1967.

"The enthusiastic response from the audience of United States Army soldiers and their dependents, generated by you and your All-Star cast, represented a significant contribution to service morale and welfare.

"Thank you for your voluntary contribution of time and talent and best wishes for continued success."



The mythical legend of Camelot is one of the most beautiful love stories ever told; it is also one of the most idealistic political stories ever told. Alfred, Lord Tennyson immortalized it in his Idylls of the King, and countless others including T. E. White who wrote "The Once and Future King" have sought to re-create the legend in all its splendor.

Six years ago, Alan J. Lerner and Frederick Lowe took the T. E. White version of the legend and created the Broadway musical "Camelot." This year, Warner-Bros-7 Arts have taken that musical and turned it into a film under the direction of Joshua Logan.

This film is as disappointing as the material on which it is based is rewarding. It is difficult to say where the film has gone wrong, for certainly most people will find it thoroughly moving entertainment. Understandably too, for the story itself is one of great passion, heart and humor. But these innate virtues only serve to make the overall picture more disappointing.

## CAMELOT

It is not so much that "Camelot" is a bad film, only that it could have been a great one, and unfortunately it does not even come close. Certainly the performances are excellent, were it not for the beauty and majesty of Vanessa Redgrave as Guenevere and the commanding performance of Richard Harris as King Arthur the entire film would have been hopeless. Their scenes together, especially in the second half are worth the entire film. Their performance of "What Do The Simple Folk Do" brings new and breathtaking meaning to the familiar song. Both sing extremely well, and although Miss Redgrave does not have the polished voice of a professional singer her interpretation of the lyrics more than makes up for her lack of range.

Franco Nero, a newcomer to the screen, plays Lancelot du Luc, the young Frenchman who travels to the Court to aid the Round Table and only succeeds to bring about its downfall. He has one of those faces that will either appeal

to you very much or not at all, but he does well with what he is given to do, and his love for Guenevere and hers for du Luc seems quite credible.

Unfortunately "Camelot," which was filmed in 70mm panavision contains no sweeping shots of England, no feeling for the country over which Arthur ruled. This is sadly due in part to the fact that the entire production except for the final battle scenes was shot at the Warner Bros-7 Arts studios in Burbank. But it is also due to backlot sets, ridiculously false outdoor scenes, and a sparsely populated supporting cast.

Nevertheless, one should see the film, for it is not typical musical fare. The story is basically a tragedy and this in itself helps to raise the film above the mundane. The film is entertaining, it is moving, but it is also sadly disappointing. "Camelot" does not live up to the promise that it gives, nor does it live up to the overwhelming possibilities.



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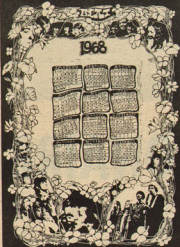
# TURNING ON

**SONG CYCLE** (Warner Bros-7 Arts) Van Dyke Parks. *Vine Street, The All Golden, Pot Pourri* plus eight other tracks. "She made perfume in the bathtub" in a house on Vine Street in Los Angeles. This is an interesting album that somehow doesn't quite come off. It is, exactly as the name implies a song cycle: a continues song which conveys a solidified image and point of view. Van Dyke Parks is quite young, and perhaps his youth is one factor in the album's inability to really focus on something solid. This does not mean that the album is not worth hearing; on the contrary this is an important and different offering that deserves close attention. Creating an image of L.A. in the first cycle, Parks conjurs up visions of "hollywood where age is losing hold." This album has more of the flavor of an American pop opera, words and melody that work against the orchestration all blending into one another. One curious aspect of this album is that the whole thing slightly smacks of a massive put-on. "Won't you marvelous walk and wall among the willows . . . do-si-do." There is a wonderful song about Laurel Canyon which is just off the Sunset Strip and has become a sort of area known for its "hippie homes". "What's up in the Canyon will eventually come down." Is this album an evaluation of America and life as we do or don't know it, or is it really something very different? Listen and see if you can decide.

**MOVING WITH NANCY** (Reprise) Nancy Sinatra. *Got To Get Out of This Town, Up, Up and Away, and Friday's Child* plus eight other tracks. This is another slick offering from Nancy. As with all her other albums, this one is well produced and well performed, if you like this Sinatra's sound. There can be no disputing the fact that Nancy is rather slight on actual talent, but she compensates admirably for this lack by surrounding herself with talented people and knowing what is right for her and what isn't. The record is pleasing, sometimes moving, and always enjoyable. Nancy knows what sounds good, what has taste, and she conveys it with sincerity.

**I FEEL LIKE I'M FIXING TO DIE** (Vanguard) Country Joe and the Fish. *Janis, Mayoo, Song* plus seven other tracks. *Janis*, is of course a lovely ballad dedicated to Janis Joplin of Big Brother and the Holding Company "into my mind the sound of her voice . . . we once were there." *Thought Dream* begins with an opening statement that sounds like a cross between Elmer Gantry and a circus Barker. But the words are not tight; it pleads, as a sort of chorus comes into the background "don't drop that H bomb on me, drop it on yourself, don't drop that H bomb on me." Then the whole thing blends into a sort of melodic conjuring up images of "scented air of summer nights" that slowly grows into foul smells. Incredible. The album is at once harsh, tender, loving, slightly brutal and always fascinating.

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# BEAT SHOWCASE CELEBRATION



The Celebration, whose solid rock beat is on the Challenge label, are starting to move upwards.

The five-man group, consists of bearded Phil Parker on drums, Flip Arleano on trumpet, Steve King on sax and flute, Gary Bovine on lead guitar, and Eddie Beyer on organ.

They have already been set for appearances on the syndicated Woody Woodbury and Pat Boone television shows. Joey Bishop has been negotiating with them to make their network debut on his program.

They have also been set for a guest appearance on "Rompage", a forthcoming ABC-TV young people's special, which they will tape during the week of Feb. 7. Pepsi Cola will sponsor.



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DEBS

## FLOWER LADY

By Phil Ochs

Millionaires and paupers walk the hungry street  
Rich and poor companions of the restless beat  
Strangers in a foreign land strike a match with a tremblin' hand  
Learned too much to ever understand  
Lovers quarrel, snarl away their happiness  
Kisses crumble in a web of loneliness  
It's written by the poison pen, voices break before they bend  
The door is slammed, it's over once again  
But nobody's buying flowers from the flower lady.  
Poets agonize they cannot find the words  
And the stone stares at the sculptor, asks are you absurd  
The painter paints his brushes black, through the canvas runs  
a crack

Portrait of the pain never answers back  
But nobody's buying flowers from the flower lady.  
Soldiers disillusioned come home from the war  
Sarcastic students tell them not to fight no more  
And they argue through the night, black is black and white  
is white

Walk away both knowing they are right  
But nobody's buying flowers from the flower lady.  
Smoke dreams of escaping souls are drifting by  
Dull the pain of living as they slowly die  
Smiles change into a sneer, washed away by whiskey tears  
In the quicksand of their minds they disappear  
Still nobody's buying flowers from the flower lady.  
Feeble aged poets, poets of their knees  
Complain about the present using memories  
Never found their pot of gold, wrinkled hands pound weary boots  
Each line screams out you're old, you're old, you're old  
But nobody's buying flowers from the flower lady.  
And the flower lady hobbles home without a sale  
Tattered shreds of petals strike a fading note  
Not a pause to hold a rose, even she no longer knows  
The lamp goes out, the evening now is closed  
And nobody's buying flowers from the flower lady.

## THE PARTY

By Phil Ochs

The fire breathing rebels arrive at the party early  
Their khaki coats are hung in closet near the fur  
Asking hand outs from the ladies while they criticized the lords  
Round the back of the very hands that pour  
And the victims learn to giggle for at least they are not bored  
And my shoulders had to shrug as I crawled beneath the rug and  
retuned my piano.

The hostess is enormous, she fills the room with perfume  
She meets the guests and greets them with greetings  
And she asks how are you and she offers them a drink  
The counters of the social grace who never seems to blink  
And she promises to talk to you if you promise not to think  
And my shoulders had to shrug as I crawled beneath the rug and  
retuned my piano.

The beauty of the hostess is blazing in the present  
She surrounds herself with those who would surrender  
Floating in her flattery she's a trophy prize carried  
Protected by a pretty face sometimes cursed sometimes blessed  
And she's staring down their desires while they're staring down  
her dress

And my shoulders had to shrug as I crawled beneath the rug and  
retuned my piano.

The eyes shine like lightbulbs so bright you cannot see them  
Blind each other blinder than a sandbox  
All the fury of an argument holding back their yawns  
A challenge shakes the chandeliers the selfish words are drawn  
To the loser go the hangings, to the victor go the hangings on  
And my shoulders had to shrug as I crawled beneath the rug and  
retuned my piano.

They travel to the table, the host is served for supper  
And they pass each other down for salt and pepper  
And the conversation sparkles as their wits are dipped in wine  
Dinosaur on a diet on each other they will dine  
Then they pick their teeth and they squeak a belch saying  
Darling you tasted divine  
And my shoulders had to shrug as I crawled beneath the rug and  
retuned my piano.

Wallflower is waiting, she hides behind composure  
She'd love to dance and to mix but no one asks her  
Then she steals a glance at lovers while her fingers tease her hair  
She marvels at the confidence of those who hide their fears  
Then her eyes are closed as she rides away with a foreign  
legionaire

And my shoulders had to shrug as I crawled beneath the rug and  
retuned my piano.  
Romeo is reeling, counting notches on his thighbone  
And my shoulders had to shrug as I crawled beneath the rug and  
retuned my piano.

The party must be over, even the losers are leaving  
But just one doubt is nagging at my caustic mind  
So I snuck up close behind me and I love myself a kiss  
And I led myself to the mirror to expose what I had missed  
There I saw a laughing maniac who was writing songs like this  
And my shoulders had to shrug as I crawled beneath the rug and  
retuned my piano.

## THE EXTRAORDINARY MIND OF PHIL OCHS

By Jacobus Altus

Phil Ochs, has packed concert  
houses from New York's famed  
Carnegie Hall to the Santa Monica  
City auditorium, has sung at Civil  
Rights Marches in Washington,  
and strolled rallies in Berkeley,  
has been heard everything from a  
Saint to a charlatan, from a revolu-  
tionary to a nihilist, and is, in  
actuality, totally his own man.

As a protest song writer he is  
on a par with the best. His first  
two albums "I Am A Marching  
Anywhere" and "All the News  
That's Fit To Sing" include topical  
and political satires and indictment.  
His latest album, "The  
Pleasures of the Harbor" seems at  
first to be a departure from his  
old style, but, according to Ochs  
himself, it is not.

"I never wrote them (protest  
songs) for a purpose. I write  
everything in as it moves me to write.  
The only question is if it is a song  
artistically successful, not if it is po-  
litically successful.

"But over the years it has turned  
out that some people have been  
inspired politically by these writings.  
As I go around to do concerts  
met people who come backstage  
and say that they have changed  
their minds about the Peace move-  
ment or civil rights because of a  
song.

"I'm happy when it happens,  
but I've never intended that.

## Lyrical Songs

"With my new album, it's just  
that I had this lyrical stretch of  
writing and I wanted to put them  
together in a package and orchestrate  
them as a fairly classical manner.

"I like the use of orchestration  
in this album. I think it varies  
from song to song as to how ef-  
fective orchestration can be. It's  
a matter of getting the right ar-  
rangements. The kind of chord  
structure that I use lend themselves  
to other instruments.

"But I still come on stage with  
a guitar and my voice. The good  
thing about 'Harbor' Album is that  
I didn't change my style at all.  
The arrangements were written  
around what I normally do, so  
even with the complexities of the  
'Crucifixion's' arrangements, I can  
still do a stage performance that  
sounds the same.

## Kennedy &amp; Christ

"That song covers a lot of  
ground sociologically and politi-  
cally, and historically. On the  
'Kennedy' level, when he gets killed  
in the song, the arrangement starts  
to go into dissonance and go into  
all these things that I think really  
reflects the world of chaos which  
is what happened. But the song  
isn't just about Kennedy. It's also  
about Christ and hero slaying. It  
covers all martyrs.

## Film Concept

"People have likened the song  
'Pleasures of the Harbor' to a  
movie, and although I don't want  
really the intent, it did happen.  
Actually, before I ever thought  
about doing an orchestrated  
album, I walked around talking  
about 'Pleasures of the Harbor' as  
a film. Then when we got making  
a record of it, it was scored  
like a movie. That's one of the  
concepts of the album.

"The album has a few concepts.  
It is an attempt to create a total  
sound experience. It's not designed  
as a pop album; I wanted to reach

all age groups. I don't think the  
songs are much different from the  
last album, they are just extended  
from it, the next period of the  
writer, you might say.

"I had these songs over a year  
before I recorded them. I wanted  
to do a classical album, but not a  
straight classical album. I wanted  
to relieve it with humor and other  
musical instruments like a honky-  
tonk piano and dixieland.

"I knew the 'Crucifixion' would  
be the last cut because it is the  
heaviest number, and I also knew  
I wanted a surreal arrangement of  
it. I also wanted the album to be  
very movie conscious, because I  
consider this more and more a  
movie age.

"Part of the inspiration for the  
album came from a movie. An  
old John Ford film called 'The  
Long Voyage Home' based on  
plays by Eugene O'Neill with  
John Wayne. I saw this movie  
when I was a kid, and it stuck in  
my memory for a long time. And  
I had the melody for 'Harbor' in  
my head, and all of a sudden that  
scene with Thomas Mitchell car-  
rying back John Wayne to the  
ship came into my head, and they  
came together in that way. So the  
album was inspired by a movie.

"The album reaches its climax  
with the 'Crucifixion'. The cuts  
gather strength because of where  
they are placed. I would have  
been disastrous to put 'Harbor'  
next to 'I've Had Her.' It's a very  
sequential album.

## Total Experience

"In the future I want to make  
movies. Movies are the art form  
of today, actually, a cross between  
movies and music. Those are the  
two main art forms of this gen-  
eration. Films are this because  
they're a perfect marriage of art  
and science. It's the urge to create  
the total experience.

"Too little is being done with  
films, it's a very frustrating form.  
Kids sit around on college cam-  
puses and high school too where  
kids are getting into films, and  
they realize the ridiculousness of  
the movie situation.

"They have this mass uncon-  
scious feeling that what is on the  
screen is much lower than what  
could be on the screen.

"Bonnie and Clyde" was a cer-  
tain break through because it was  
done against all the rules. There  
is nothing stronger than an idea  
whose time has come, and War-  
ren Beatty had that thing going for  
him.

"Another breakthrough is the  
'Battle of Algiers'. I think all  
young people should demand to  
see this film, because it is one of  
the all time great films. Much  
better than 'Bonnie and Clyde' but  
outside of New York it just isn't  
playing.

## End of Folk

"What happened to folk music  
was that it reached its saturation  
point. It was aired and commer-  
cialized out of existence. That's  
what's happening to pop music to-  
day. The standards are definitely  
dropping in pop music from what  
they were in 1965 when the Beat-  
les, Stones and Dylan were doing  
those fantastic things, and they  
were new.

"Now none of the new people  
are anywhere near that quality,  
all the groups who have made it  
this year and last, well there is no  
value in any of them.

"I think one of the most im-  
portant records has been Procol  
Harum's 'Whiter Shade of Pale'  
because it combined classical with  
R and B, I'm hoping the new  
trend in pop music will be towards  
classical.

"A similar thing happened to  
pop music in the 1950's with  
Elvis and the rest. Then from  
about 1958 to 1961 it was com-  
mercialized out of existence with  
the Dick Clark syndrome, you  
know, Fabian and Frankie Avalon.  
Buying and selling the market the  
way they did.

"Then folk happened, and it got  
commercialized into the Beatles  
things which was a big jump in  
quality. Then with the Beatles up  
to about 1965, now this double  
revolution is being brought out and  
sold by groups that are making  
records now. It's all a cycle.

"We're going through bad times  
now, but people will demand bet-  
ter music, and the bad will be  
weeded out. I never really worry  
about music in that sense it seems  
to have a life force of its own."

So does Phil Ochs.



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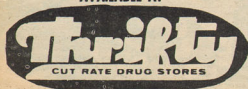
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## The 'Controversial?' Daisy Chain

The Daisy Chain is an unusual group who is making quite a name for themselves in the Los Angeles area. By playing such clubs as the Cheetah, and the private, star-studded club The Daisy (no connection to the group) these four girls are attracting a good deal of attention.

A few people consider the Daisy Chain controversial, perhaps you can tell why by looking at them. What you can't see is that they come on stage wearing long robes and no shoes. But the girls insist that they are not doing this to attract attention. "We wear the clothes that we want to wear. We didn't decide to dress the way we do because we wanted to attract

attention," stated lead guitarist Shela Lee.

"Actually we started out on our faces any make-up on our faces, and then we started wearing just one little flower, and from there the whole thing evolved," added Sherry Scott, organist.

The girls realize that they face a tough time convincing people that they have something to say—or sing. Girl groups have never been noted for reaching the top ladder of success in this country.

"I think to a certain extent, girls present us. They come to dances to get to meet boys and then these girls come on stage and they see us as competition. Which is really too bad. Actually, we have come

up against quite a bit of hostility," explained Shela.

"When we played the Daisy club in LA the response was a bit better because I think, the girls who were there were professionals themselves, so they understand our situation," she added.

The group which also includes Dee Dee Lea on drums, and Rosemary Lane on base guitar, states that they like doing concerts better than anything else.

"It's great being able to play for a live audience, and get the response from them."

"They insist that they want to be judged not on their musical merits dress. The proof is in the listening. . .

